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right materials to work upon we shall have a Utopia, and as for forms of government they may be left for fools to contest." Here we have the ardor of the reformer, bordering on fanaticism! Eugenics the only salvation! This kind of enthusiasm seems to be responsible for many of the faults of the book.

The volume is, without doubt, suitable for popular consumption. If it is verbose, it is, in the main, clear. If it hammers and scolds, it meets enough opposition and inertia to justify its censoriousness. If certain details are questionable, the main outline is reliable. It will help, not hurt, the eugenic propaganda. Nevertheless, it cannot be regarded as a definitive exposition of eugenics as that science at present stands. It should be superseded before long by a far abler treatise. C. R. HUGINS.

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The Science of Poetry and the Philosophy of Language, by HUDSON MAXIM.
New York, Funk & Wagnalls Company, 1910. pp. XIII + 294.

The core of this book is that language both *expresses* and *impresses* thought (p. 84). Thought may be so abstract that it cannot be expressed except in the most literal way; again, it can be figuratively expressed. The latter gives poetry (Chap. III, IV). Poetry is non-emotional (Chap. III, IV); it is also what separates man from the brute (Chap. II). Language impresses thought, on the other hand, by the moving power of sound. Here is the source of all emotion in letters (Chap. V). This power can be assigned largely to the four properties of sound, each of which is connected with a specific phase of emotion and is traced by analysis to a physiological process (Chap. I, VI, VII); indeed, everything mental is physiological (Chap. I). This impressiveness is given the name *potentry* (Chap. V), a word that carries in its train a new nomenclature for all varieties of linguistic arts, to a treatment of which later chapters are devoted. From the tone of the whole book, one judges that science is the panacea for all mysticism; those who see anything mysterious in poetry are belabored right and left with much ridicule.

In its foundation principles the book is dogmatically materialistic. Surely much may be said against consciousness being a physiological process merely. And while it is true that "consciousness is the sense of awareness of the other senses" (p. 1), it is also aware of more than the psychical elements into which it can be resolved. This principle holds with the analysis of all compounds; and the failure to see it gives a false tone to the whole book. No one will deny that "there is a science of poetry" (p. 44), but there is something in poetry which eludes us if we analyze it scientifically. Let men try to tell just what any familiar substance really is; their statements will be as mysterious as the definitions of poetry criticised by Mr. Maxim from the standpoint of science. The quarrel then is not with those who find a touch of mystery in poetry, but with those who, taking their own restricted view of experience for the whole of it, refuse to countenance the revelations of that experience from any other viewpoint. There has been no "coalition against the scientific investigation of poetry" (p. 191), but Mr. Maxim does not see the significance of admitting (p. 44) Coleridge's claim, that poetry is the antithesis of science. For science seeks the relations of experience apart from subjectivity, is objective; poetry—an art—expresses experience linked with life, is subjective. One's attitude to bread when he is hungry (p. 66) is quite different from his attitude of curiosity as to the chemical constituents of bread; the latter gives us science, is intellectual; the other gives us art, is emotional. Poetry is a form of art. *The fundamental unsoundness of the whole book then in its treatment of poetry is evident in the statement that "as we go away from the emotions and in the direction of thought at the expense of emotion . . . the more poetry we get"* (p. 66); this is in the direction of science and gives us, not poetry, but mathematics—the multiplication table. This antithe-

sis of poetry and science gives to many of the statements about poetry quoted in the book under review a relevancy not to be broken by the cheap playing to gullibility that characterizes much of Mr. Maxim's criticism of them. (See, for instance, Chapter IV, bottom of page 51.) Poetry is not then the expression of mere ideas (p. 91). The use of trope itself implies a heightened idea. The source of the moving power of any poetry worth the name must lie primarily in a certain enthusiasm of the personality. Remove this and poetry is gone. It was this ardor of life the Greeks symbolized in Pegasus; Mr. Maxim has tamed Pegasus, but he has killed poetry.

The theory that language both expresses and impresses thought is not after all so brand-new. Men in reality have taken this for granted. Every idea has some feeling tone,—every sound some power to attract the hearer. This is admitted (p. 80). Moreover, ideas assume naturally the form best fitted both to express and impress themselves, giving us the poles of science and art according as we emphasize intellect or personality. Looked at from the standpoint of its impressiveness, language has long been known as the pleasure-giving art of letters. In this pleasingness lies what Mr. Maxim calls the impressive power of language,—“the conversion of energy into pleasurable emotions, which serve to energize perceptions (p. 79).” Where then is the need for coining the word *potentry* and all that rignarole of nomenclature that depends on it? Better to have called a much needed attention to the practical value of art.

The valuable part of the book discusses this impressive power of language (Chap. V, VII, VIII). The four properties of sound—loudness, duration, pitch and timbre—are linked with specific phases of emotion; loudness and duration with importance; pitch with intensity; and timbre with pleasure and pain (Chap. VII). The theory is suggestive, but lacks—especially that timbre expresses pleasure and pain—scientific confirmation. Spencer is followed largely, but Chap. V links to his principle of economy the need for added expenditure of energy in impressiveness of utterance. Spencer says the vocal apparatus should be simple and do its work with the least expenditure of energy. Maxim would say, Use economically as much energy as you like, so long as it produces pleasurable emotions with the thought conveyed. Both practice economy; Maxim does additional business in another field. This is very important and valuable, but Mr. Maxim does not see (1) that he is here in the province of art as opposed to science, and (2) that the principle of economy is here applied only in the very loosest way, if at all. Science looks at the apple and finds economy. Think though of the blossoms that do not fructify. This, too, is nature. What economy of energy is in the play of a healthy boy? Or in his work either, if he enjoy it? Nature plays and works, better plays in work. Art in literature corresponds to this play. In giving Macbeth six lines to ask the doctor a question easily expressed in six words, the artist reveals a healthy natural indifference to any law of mere parsimony in speech. In the utterance of science there may be economy of energy; a certain generosity characterizes the larger utterance of art.

Chap. VII also gives a theory of rhythm, which Spencer did not attempt. Rhythm is the ebb and flow of nerve impulse according as muscles are contracted or relaxed. “The beats of the verse are in harmony with the beats of the nerve spasms which the nerve potential of passion tends to induce” (p. 147). “Under emotion, then, vocal phenomena must necessarily be rhythmical.” The theory is not conclusive. No reason is given for the fact that the tension and relaxation of muscles is regular in poetical rhythm and irregular in that of prose. How account, moreover, for the rhythm of the wheels on the rail joints to the unmoved passenger? The theory also implies an unsatisfactory explanation of *time*. The feelings of muscular contraction and relaxation are themselves *in time*; to conclude

then that these are the data of our feeling of time seems to be begging the question.

The book contributes nothing to the problem of the origin of language. In taking the position that the use of trope and not articulate language separates man from the animals (Chapter II), it seems to be using *articulate* in the sense of *uttered, spoken*; but what men mean by articulate speech when they deny it to animals is that orderly grouping of words corresponding to ideas articulated logically so as to produce an intended end. It is true animals do not use metaphor; it is almost equally evident they do not form concepts,—the first requisite in reasoning. Nor is the discussion of the development of speech in the race in the least fruitful. The development of the child linguistically contributes little to our knowledge of that general development; for there is no meaning to the babblings of an infant until the mother has by gestures or in other ways aroused an association in the child's mind between certain sounds and certain objects. The statement, "Every mother in the world, of whatever race, can understand the baby talk of any child of the race" (p. 20) is in its extravagance typical of the book. Much less space, indeed, might have expressed all that is valuable in it either as science or as poetry. MARLOW A. SHAW.

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- (1) *Les dégénérescences auditives*. Par A. MARIE. 1909. pp. 111.
- (2) *Rééducation physique et psychique*. Par H. LAVRAND. 1909. pp. 123.
- (3) *Les folies à éclipse*. Par LEGRAIN. 1910. pp. 120.
- (4), (5) *Les rêves et leur interprétation*. Par P. MEUNIER et R. MASSELOIN. 1910. pp. 213.
- (6) *La suggestion et ses limites*. Par BAJENOFF et OSSIPOFF. 1911. pp. 119.
- (7), (8) *La psychologie de l'attention*. Par N. VASCHIDE et R. MEUNIER. 1910. pp. 199.

These six volumes form nos. 12-19 of the *Bibliothèque de Psychologie expérimentale et de Métapsychie*, edited by Dr. Raymond Meunier and issued by the Librairie Bloud et Cie of Paris.

(1) Dr. Marie, senior physician at the Asile de Villejuif, published in 1908 (as no. 3 of the present series) a little book entitled *L'Audition morbide*, in which he briefly discussed the pathological physiology of hearing in cases of mental and nervous disease. The work before us is concerned with the principal anatomical anomalies of the peripheral or central auditory apparatus. After a general introduction, treating of the difficulties of diagnosis, the diagnostic value of symptoms, etc., the author takes up in order, from without inwards, the various divisions of the auditory mechanism. To the chapter on the external and middle ear he contributes a table of auricular measurements, with their craniological complements. The chapter on the internal ear is sketchy; in particular, the problem of heredity should have been approached in the light of the Mendelian hypothesis. In the chapter on central lesion and cortical hearing, the author quotes, apparently with approval, the opinion of Dr. P. Marie that isolated sensory aphasia, and especially pure verbal deafness, does not occur. He here describes a case (with autopsy) of dementia with motor verbal aphasia, agraphia to dictation, and verbal deafness. A final chapter deals with arrest of auditory development, physical and mental. Dr. Marie insists strongly on the necessity of a precise diagnosis of the cause of deaf-mutism, and pleads for systematic education of such patients as are educable. It seems clear that the appeal to public sentiment made in this chapter was the author's chief motive in writing the book.

(2) According to Dr. Lavrand, who is professor at Lille, mind and body are not separate and separable phenomena, but constitute a 'substantial unity'; mind therefore acts upon body, body upon mind. There is, indeed, a constant interaction among all organic functions, the conscious included;